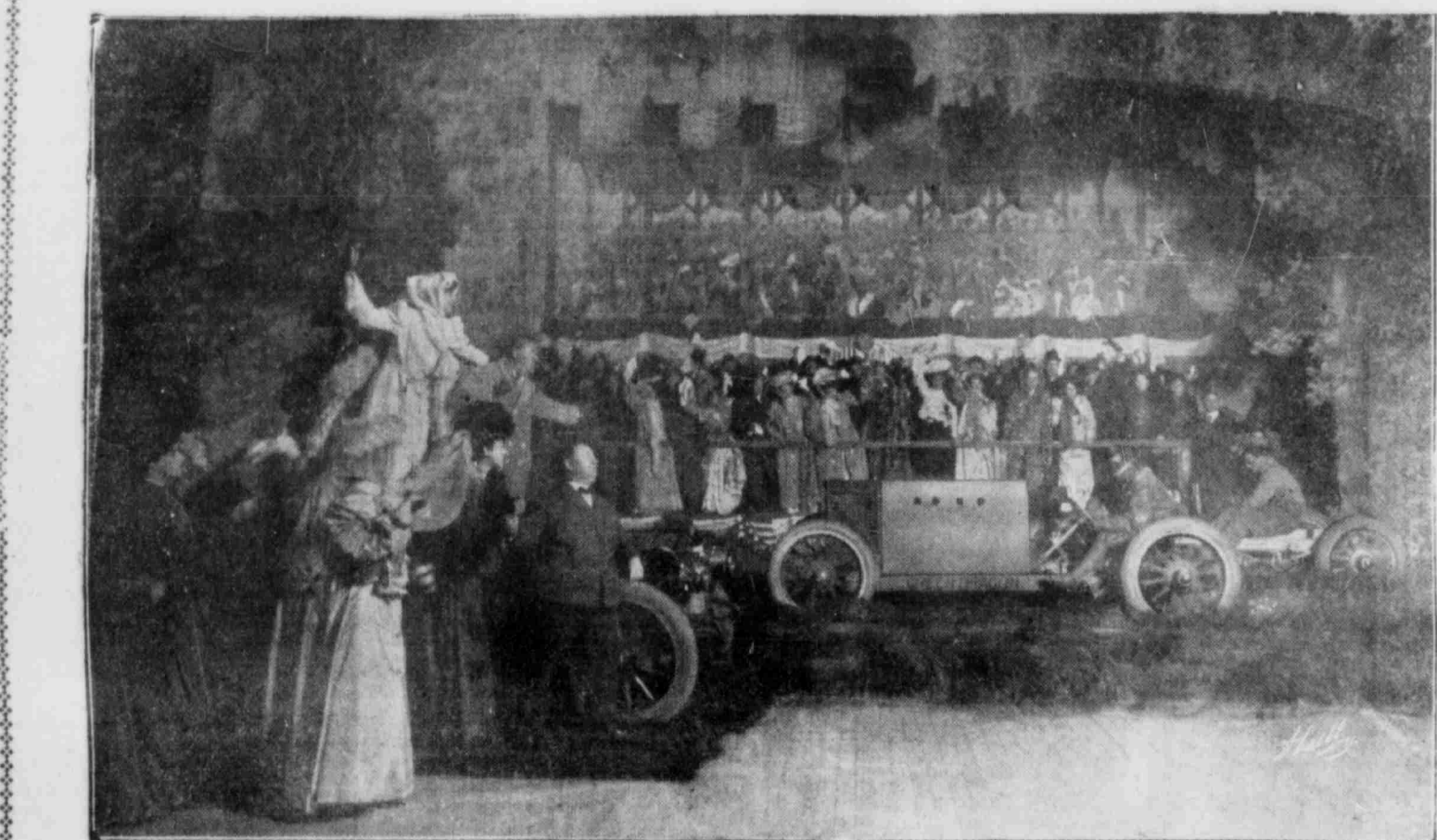




THAT very gifted little woman, Olga Netherole, finds up her Salt Lake season tonight with a production of Hervieu's "Labyrinth." Not many people know that Miss Netherole's gifts extend to literature as well as the stage. "The Awakening" is her own adaptation from the French, and the English in which it is narrated, tells unmistakably of her gifts as a writer. Miss Netherole has a very high opinion of M. Paul Hervieu. He is one of the forty "immortals" of France, but his written comparatively little for the stage as yet, compared with some of his brethren. Most of his works have been introduced to the English speaking public by Miss Netherole herself. In speaking of the part of the older prince in "The Awakening," she said that



BARNEY OLDFIELD'S GREAT RACING SCENE. In "THE VANDERBILT CUP," The Great New York Broadway Theater Musical Comedy Success.

light audiences as of old. Then there is Leona Thurber and her pikaninies. This act is said to be one of the really clever turns on the vaudeville stage. Scott and Wilson are a couple of automobile comedians whose work has won kind and favorable mention wherever they have appeared. The Balzers are styled original acrobats and have just completed a successful professional tour of Europe. In Thomas Carey, a novelty banjoist, the management claim to have an artist who will perform on the banjo in an entirely original and unique manner. The kinodrome will fill its usual place on the program, and the Orpheum orchestra, under Mr. Weith, will render popular numbers.

The Grand Theater announces for fair and conference week the play of "The Holy City," the same scenic production, star and cast as that with which it was given last year. The thrilling story, covering the birth of Christianity and the career of St. John the Baptist, allows ample opportunity both to the playwright and the scenic artist, and the management feel confident this particular play will strongly appeal to the audiences which will assemble next week. Miss Carey is said to be entirely capable throughout. This is the fourth season of "The Holy City" and its success is said to be as strong as during any previous year.

Miss Netherole is a keen manager and business woman, as well as a distinguished actress and a capable actor. She takes a very considerable hand in the management of her tours and her stage productions and invests her own money, her brother Louis Netherole, acting as her manager, and working in entire harmony with her. Mr. Netherole, by the way, spent some time in Salt Lake as manager of Henry Miller and Margaret Anglin at the time they were rehearsing here.

"The Vanderbilt Cup," which first made Elsie Janis famous, and which she later returned the compliment to, comes to Salt Lake to fill in the fair and conference week, opening Monday. As everyone knows, it is built around and upon a race of 1300 automobiles, and the scenic and mechanical effects are said to be something along the line of the wonderful. The electric marvels, especially are claimed never to have been duplicated in any stage presentation in Salt Lake. Miss Janis is, of course, not with the company, but we are assured that the crowd of singers, actors and comedians are all of high grade.

Manager Pyper counts on doing a record breaking business, as both town and country folk will be eager to see a piece which has had such wide spread advertising as "The Vanderbilt Cup."

The Orpheum people are out with a strong announcement for fair and conference week. As headline comes Julia Herne in a playlet entitled "Between Acts," written by Miss Herne, who is a daughter of America's great playwright James A. Herne. The play deals with a vital question. The scene is laid in the dressing room of a New York theater, and the story is about a young actress who is in love with a successful author. Leona Hawkins, known as "The Chesterfield of Minstrelsy" is billed second, and will do



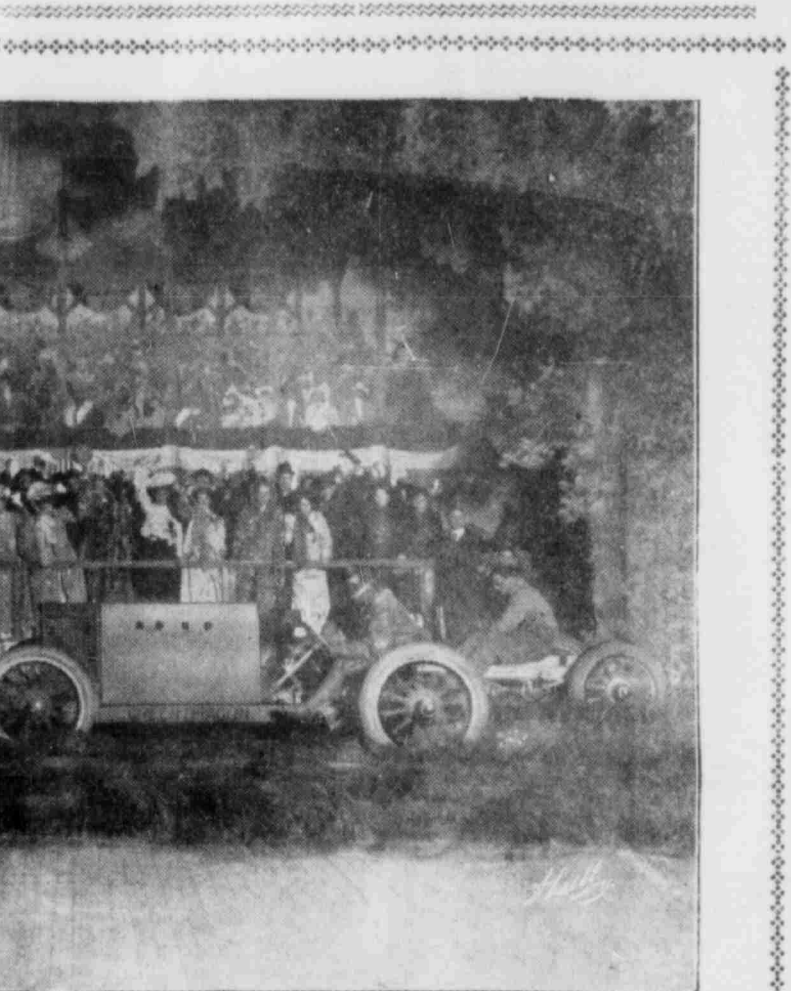
LUELLA MOREY as SALOME. As Salome in "The Holy City," Grand Theater, week starting Sept. 29th.

Irishman the following conundrum: "Now, Mike, suppose that Lucifer was sure of us both. Which would he take first, do you think?" The Irishman looked thoughtfully for a moment, then said: "Yeh honor, I think he'd take me." "Why?" I asked. "Because he's always sure of you."

The report comes from London that

Ned Royle's New Play Produced in New York.

Thursday night of this week saw the first New York production of Ned Royle's new morality play entitled "The Struggle Everlasting." The New York correspondent of the "News" wired last night that the critics' opinions were somewhat mixed, but the general tone seemed to be that the American stage had witnessed a distinct departure in the way of dramatic creations, and that the piece would ride to success. The report adds, "The New York Times gives it the best verdict and says: 'It is a curiously interesting play, despite some crudities of construction, and its third act spins



BARNEY OLDFIELD'S GREAT RACING SCENE. In "THE VANDERBILT CUP," The Great New York Broadway Theater Musical Comedy Success.

threads of material existence into woof of tragedy. There is only time now for a few words in regard to the acting, but Miss Fanning, Roberts is to be credited with a highly impressive performance of the role of "Body." Mr. Arthur Byron who assumed the part of "Mind" gave a very admirable expression of the role. Robert Peyton Carter and Joseph Adelmann were especially effective. The play will be talked about and it deserves to be. It is one of the most important works that an American dramatist has yet produced in that it attempts to vitalize, through the medium of the stage, our public conscience. The Tribune and Sun's estimates are less encouraging. Mr. Royle's family in this city had received no word from him, but had a letter from Mrs. Royle, who wrote after a dress rehearsal out of town, that the performance promised exceedingly well. Dr. Sinclair Royle, brother of the author, wired after the performance Thursday night that it was a big success. The New York



MARGARET ILLINGTON in "THE THIEF."

Margaret Illington, who is Mrs. Daniel Friedman in private life, is playing in New York in support of Kyrle Belles in "The Thief," a peculiar offshoot of the part of the guilty wife. Miss Illington gives a splendid rendition in the passages where great emotion is called for rises fully to the task set for her. She is an actress of great magnetism, the possessor of a charming personality and gifted with the rare accomplishment of feeling the character she represents.

WHY AMERICAN PLAYS FAIL IN LONDON.

HENRY ARTHUR JONES, the famous playwright, now in New York, gives the following as the reason why American successes may not succeed in London:

"I am persuaded that there is no conscious spirit of unfriendliness among English players toward American actors and plays. This season 'Treasure of the Moors' and 'The Cabbage Patch' have been warmly received in London. A play that has been a great success in America may be a failure in London for one of the following reasons:

"First—If it deals with a phase of life or with characters that are unfamiliar or 'uninteresting' to a cockney audience. If there are features about it which we could scarcely take any interest in their affairs on the stage, except that of mere curiosity. I saw 'The Cenci' rapturously received on the stage of a London theater. But the audience was the Shelley society and their friends. Outside that particular audience it would probably be received with coldness and dislike and it certainly would not run a week."

"Second—If it is played by actors and actresses that are unknown to the London player, who looks down the cast in the newspaper and does not see the name of his favorites."

"Third—If it is produced at an unlucky or unsuitable theater, or at the wrong time of the year."

"Fourth—If it is a serious play. A piece of fun or bright nonsense is far more likely to capture London audiences than a play that demands from them sustained thought and attention. A year or two ago I showed that not a single serious play of modern English life had been a pecuniary success on the London stage for some four or five years. Have matters been much better during the last season? Let those of your readers answer who have recently visited the London theaters."

"Failure on the London stage need not imply anything except that London thespians are careless about it in the drama. A fine revival of 'Othello' by Mr. Lewis Waller only ran three weeks last season. After that neither American nor English playwrights need feel themselves slighted."

"I think, however, that American players may claim that they show far greater generosity and alacrity toward foreign work than do London players. And I believe that this wise spirit of tolerance and appreciation which American players are showing and which none can more gratefully acknowledge than I—I believe that this also reciprocity will indirectly aid the development of the American drama."

IN LONDON THEATERS.

LONDON, Sept. 18.—Possibly the present theatrical season in London, like its immediate predecessor, will go down to history as essentially an "American" one. At any rate, the new year in the playgoing world here has opened with the Transatlantic influence strongly marked. The first new play to be given was a Transatlantic winner—Jones' "Hypocrites," and in another fortnight we shall have "Sweet Kitty Bellairs" at the Haymarket. Foremost of the two important productions of the present week, one has an American star in the person of Maxine Elliott, while the other boasts a heroine from the land of the dollar. The last mentioned piece is Seymour Hicks' new offering, "The Gay Gordons," and most people who are familiar with the author's methods confidently expected that in addition to its Transatlantic central figure, the piece would be supplied with several of the latest American songs, renamed, slightly rewritten and interpolated without the slightest acknowledgment to their authors. But this time Hicks appears to have resisted temptation, for so far as my knowledge goes, there is not a single stolen American ditty in "The Gay Gordons." With this actor, however, one never is certain, for I remember being assured by an American friend that his "Mr. Chamberlain" song in "The Beauty of Bath," which everyone here supposed had been written by Hicks, actually came from America like "Chevy Chase," which was utilized in the same piece, and originally culogized some popular idol at home.

Perhaps he erred in being virtuous this time for what "The Gay Gordons" badly needs, at present, is a few of exactly the kind of songs that the American authors upon whom Hicks generally battens have the trick of writing. Evidently Mr. Jones, who has set the new piece to music, is not another Ivan Caryll or a Lionel Monckton, and hitting melodies are "to seek" in his score. But apart from this defect—which can easily be remedied when the piece crosses the Atlantic—"The Gay Gordons" really is capital and will crowd Frohman's Aldwych theater for a long time to come.

True, it is the old bag of tricks which has been reopened at the Aldwych. But this time Hicks has made the time-worn materials serve him uncommonly well and deserves full credit for deft work as author, producer and actor. Let us be grateful to him, likewise, for an American heroine who is just a lovely girl (without even much of an accent) instead of the monstrousity which commonly results when a British writer attempts to draw a Yankee damsel or an English actress essays to represent one. Hicks' wife (Ella Jane Terriss) plays the part of Peggy Quanton of New York, who makes this American heiress quite charming, while William Lugs, who takes the part of her millionaire father, is likewise unobjectionable. Limiting his "Americanism" to broad-scheme sentiment and an occasional "bully" or "gee."

But talk about impersonation! This favorite device of the musical comedy writer is pushed to its uttermost limits in "The Gay Gordons," the hero, heroine, and practically all the other important characters having masqueraded as someone else before the end is reached. Peggy Quanton, the American girl, begins it by swapping clothes with a gipsy and making the latter impersonate her at a big party which her father, Andrew Quanton, who has located "Meltrose castle," is giving that evening. This action alone is taken with a view of discovering the whereabouts of several young aristocrats who are to be at the ball, but who have not yet been presented to her; for the Yankee heiress dreads fortune hunters. In fact, she "bars" all titles so far as matrimony is concerned, and declares that she will return to New York "either as Miss or plain Mrs."

You will not need to be told that her act has unexpected results. Nor will you be surprised to learn that there is an unknown heir to the Meltrose estate lurking about in the person of Angus Grahame, a private in "The Gay Gordons," and that he falls in love with Peggy, whom he supposes to be a gipsy. But all this is very charmingly managed and the first act ends with Grahame discovering that he is the real Earl of Meltrose and heir to goodness knows how many thousands of pounds per annum. Now, however, there is the American girl's insuperable prejudice against a title to be dealt with. It really is a terrible thing, this prejudice, and most of the second act is taken up with the young earl's attempts to conceal his rank from his fiancee until he can marry her.

To this end he changes uniform with one of the officers of his regiment, and Peggy who has discovered the trick, to punish him, dresses up as her own brother and reads him a lecture, and there is all kinds of bother. Finally, however, Peggy discovers that Angus didn't know he was an earl when he first made love to her, and this makes all the difference and so there is a "happily married" in the glowing and—certain! When the curtain is raised again the stage is quite deserted save for a little cupid, seated victoriously on the castle steps. You will enjoy "The Gay Gordons," I think. At the Aldwych, Hicks, who revels in this sort of thing, piles on the sentiment to an extent that few American audiences would stand for, but London likes that, too. However, he has written uncommonly good parts for Ella Jane Terriss and himself, in which American players will be able to shine. And though the scene is Scotland, there isn't a "hoot" or a "laddie" from start to finish!

Golly enough there is quite a curious similarity between "The Gay Gordons" and H. V. Emmond's "Under the Greenwood Tree," produced this week at the Lyric theater with Maxine Elliott in the principal part. No one not even the actors, knew quite what to make of the piece, but everybody manifestly enjoyed it, and

ation of national and foreign susceptibilities by the employment in speech, writing, singing, gramophone, or marionette of any expressions appearing in the subjoined list.

"To take French leave."

"Made in Germany."

"Castles in Spain."

"He is full of Dutch courage."

"Serve! a Russian and you'll find a Turk."

"He's a regular Turk."

"Spelling the Egyptians."

"Can the Ethiopian change his skin?"

"Lo, the poor Indian!"

"For ways that are dark, the heathen Chinese is peculiar."

"Go to Jerico!"

"They didn't know everything down in Judea."

"Caledonia, stern and wild."

"How very Hibernian!"

"Taffy was a Welshman, Taffy was a thief!"

"To behave like a nook."

John Bull has so many ententes on hand just now that Mr. Punch is living in momentary terror lest any of them should be inherited by some obscure and indiscreet illusion dropped at a little Piddington penny-reading. What if the republic of Haiti, say, should get wind of the same? He feels, in fact, that the thoughtless whistling of a Peckham schoolboy may precipitate an international conflict, in the present electrical state of the political atmosphere, and is therefore, constrained to appoint himself censor-in-chief.

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In Her Own Playlet, "Between the Acts."

LEW HAWKINS
The Chesterfield of Minstrelsy.

LEONA THURBER
And Her Pikaninies.

SCOTT & WILSON
Acrobatic Comedians.

THE BALZERS
Original Up-to-Date Acrobats.

THOMAS CAREY
Novelty Banjoist.

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Motion Pictures.

ORPHEUM ORCHESTRA.

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(and Monday), 50c, 25c, 10c, Box Seat,
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Direction: Sullivan & Considine.
Bert C. Donnellan, Mgr. and Treas.

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Gilmore & Castel,
The 4 Shades; high class entertainers.
Harry T. Jones, "The Farleyes."
Little Miss Dorothy,
Latest Improved Moving Pictures.
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Matinees Wednesday and Saturday.

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Grand Theatre A. M. COX Manager

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SEATS ON SALE FOR ENTIRE ENGAGEMENT.

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